

Journal of the Royal Institute of British Architects

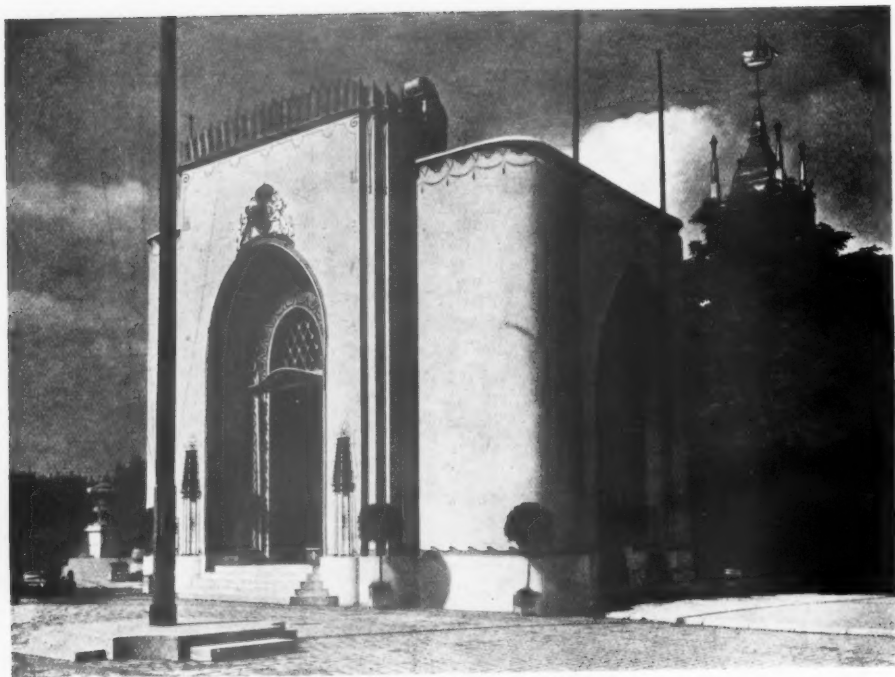
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BRITISH PAVILION, PARIS EXHIBITION
Messrs. Easton & Robertson, Architects



PONT ALEXANDRE III. BRITISH PAVILION SEEN ACROSS THE SEINE

Paris Exhibition of Decorative Art

BY LIEUT.-COLONEL H. W. G. COLE, C.S.I., O.B.E.

(Read before the Royal Institute of British Architects on Monday, 1 March 1926)

I VERY much appreciate the compliment you have paid me by giving me the opportunity to address you this evening on the subject of the recent Exhibition of Decorative Art in Paris. I crave your indulgence on two grounds, firstly, that I have no technical knowledge, from an architectural standpoint, of my subject, and, secondly, that this is the first occasion that I have ever given a lecture.

I do not suppose that very many of those present had the opportunity of visiting the Exhibition, and this is my excuse for explaining its position in regard to Paris as a whole, and some details of the general lay-out and the methods adopted in its organisation. In the first place, the site is unique—right in the heart of Paris. The whole of the Grand Palais, which in a way is equivalent to the Royal Academy and Olympia rolled into one, was occupied and the site extended right up to the Invalides and along the Seine on each bank. So not only was the site as central as the Green Park, but was as if the Green Park was intersected by the River Thames.

There were no less than 16 entrances to the Exhibition and the connections by rail, underground, tram and bus services were ideal. People went into the Exhibition just in the same way as they might go into the park or down Regent Street; there was no need to make an expedition and to depart and return at certain fixed hours. Financially the Exhibition was a complete success, and the final accounts, it is said, will show a profit of some £150,000. The funds were raised by means of bonds or, in other words, lotteries: comparatively few prizes, but of sufficiently high value to attract the gambler who, even though he lost, was able to get a wad of free tickets for the use of himself and his family.

Quite apart from the direct financial gain, Paris as a whole benefited enormously by the holding of the Exhibition: every hotel was taxed to its utmost capacity even during the usually slack months of August and early September, and the indirect benefits to the trade and general prosperity of the gayest capital in the world were substantial.

The underlying principle of the whole scheme

was that everything shown should be of novel inspiration and design. The committees appointed to assist in the organisation of the British Section, under the Presidency of His Royal Highness Prince Arthur of Connaught, took a good deal of trouble in finding a form of words which were suited to these ideas and, at the same time, sufficiently explicit for an exhibitor. We all know the old adage that there is nothing new under the sun, and the truth of this was abundantly shown at Paris. A delightful explanation of the required form of newness was given me by a brilliant Frenchman of European reputation—a recognised expert in all art matters. He said, "You will be perfectly safe to accept stuff drawn from sources more than 1,000 years old. Between 500 and 1,000 years you had better ask me in case of doubt, but you never would be so foolish as to look at anything newer than 500." And so it certainly was as regards much of the architecture. The one outstanding success of the Exhibition, so successful indeed that I am not conscious of hearing one single adverse criticism, was Letrosne's treatment of the Central Hall in the Grand Palais, and this, if anything, was Babylonian. Again, Plumet's four great towers, clearly of Eastern inspiration, would not have been out of place in a Mogul capital. In these days, when simplicity has to be the order of the day, flat surfaces and simple blocks gave the general impression of primitiveness and added to the sense that one was living in the past rather than in the future. I hope that throughout my remarks it will be realised that any criticism of or comments on purely technical features of the Exhibition, apart from the art of showmanship and representation, are those which I gathered from qualified sources and not my personal opinion, which must be quite valueless.

As regards decoration, there was the same tendency to simplicity, flat surfaces, greys and dove colour predominating. With the exception of marbles and ironwork the required effects were produced by the skilful use of plaster, appropriately finished, spread on any inexpensive medium. The display of marbles in the French Section—all of it drawn from French territories—was extremely beautiful and varied. Again, the superb ironwork of Brandt and others was considered to mark something more than a passing phase and to present something really new in design, execution and technique.

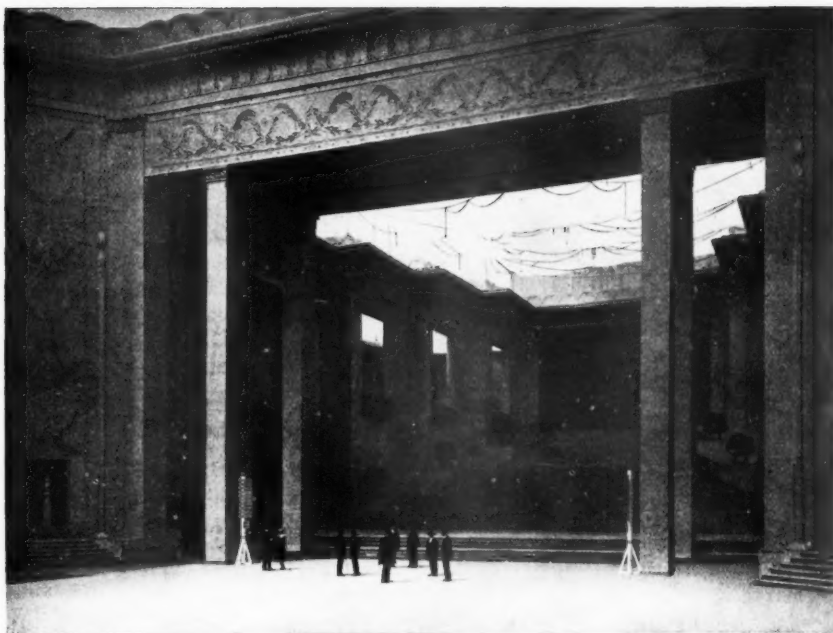
From the illustrations can be seen the passing, let us hope for ever, of the old type of exhibition with its florid cornucopic exuberance, its wealth of torsae—(or whatever may be the feminine of torso)—and that fruity richness so easily obtained by squeezing an icing tube on a wedding cake. On the other hand, one was painfully conscious at times of striving after something barbaric and very crude for the sake of catching attention.

In some cases one saw absolute throw-backs to the American totem and Mexican forms and their regularised disorder. A great deal of this was criticised as dull affectedness. The affectation of childishness and primitiveness by adults lacks the spontaneous freshness of children or savages making their own untrained efforts.

Whatever influence the Exhibition may have on the design of exhibition buildings, its influence on purely domestic architecture, except in relation to the treatment of surfaces, decoration and lighting, will be but slight. With few exceptions it was in the French village alone that there were simple examples of domestic architecture. These, very charming in their way, were limited and lacked any outstanding features of originality.

The fullest advantage was taken of the Seine at night for obtaining really beautiful reflections by the brilliant lighting of the bridges, especially the Pont Alexandre III, the arches of which were converted into cascades of ever-changing colour supplemented by huge, movable fountains on floating rafts which shot their jets in ever-varying forms to a great height over lights concealed in the rafts themselves, the colours of which were changed at will. This, together with the general scheme of illumination, which, however, was of a rather primitive order, consisting for the most part of electric bulbs outlining the main features of the buildings, produced a very brilliant and full scene at night. On the other hand, the effect of the Exhibition as a whole, as seen across the Seine, was certainly disappointing except at night. The one brilliant exception to this criticism was the British Pavilion, because the architects had recognised that the value of their site right alongside the Pont Alexandre III lay in its river frontage—and they made the most of it.

The unfortunate juxtaposition, however, of the British Pavilion and the huge, almost mausoleum-like Italian structure gave it a certain flimsiness and lack of substance which promoted so many



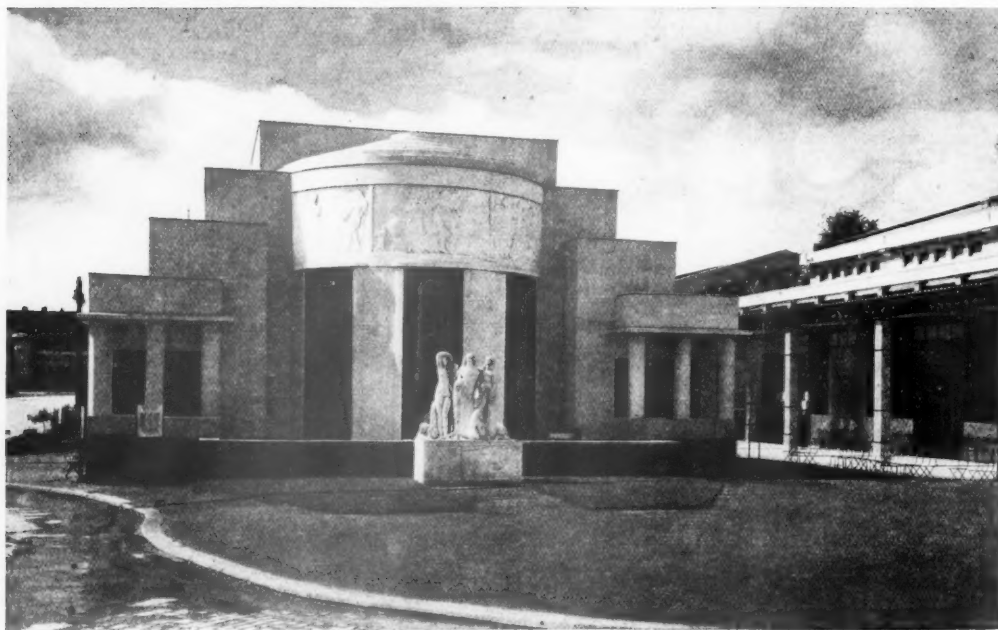
THE STAIRCASE OF HONOUR. Designed by Charles Letrosne



PORTE D'HONNEUR. Designed by MM. Henri Favier and André Ventre



PAVILLON DU COLLECTIONNEUR. M. Patout, Architect
JARDIN. MM. Vacherot and Riousse, Architects



PAVILLON DU COLLECTIONNEUR. Designed by M. Patout

of the criticisms, most of them quite unfair, which were levelled against it.

Whilst the interior lighting in the Exhibition, especially that of the show-cases and exhibition halls, was superb, the exterior lighting, as I have said, was primitive—it could not in any way compare with the effects which were produced both at San Francisco and more latterly at Rio de Janeiro.

PART II.

It has been said that the Paris Exhibition, with its immense variety, its ceaseless vitality, its insistent and changing appeal—all things which cannot be rendered in a report and of which no account can be of any account—had to be lived in before it could be realised and visited many many times before being fully understood.

A hundred papers, fully illustrated, would be necessary to cover the whole of the ground. Therefore I am making no attempt to touch on the exhibits themselves, except in so far as they are more intimately connected with the problems in architecture. At the same time the very complete illustrated records, some of which are already in existence and some of which are under preparation, will form a comprehensive and lasting record which should be available in every institute and school of art and design in the kingdom. These reports are mostly sectionalised. There is a series of 13 sections brought out by the well-known firm of Moreau et Cie. in Paris, which is available at a cost of some 850 francs or about £6 10s. at the present rate of exchange. Monsieur Paul Léon, Directeur des Beaux Arts in Paris, is also preparing a special report which cannot fail to be of unique and permanent interest.

I am afraid it must be admitted that, with a few well-marked exceptions, the lessons of Paris were lost on our industrialists. For various reasons, into which I need not attempt to enter, there was a decided apathy. We encountered it in the early stages of the organisation of the British Section, and it was certainly no less marked during the period of the Exhibition. There were, of course, brilliant exceptions, and one can be assured that those who followed up its lessons in an adaptive spirit will reap their full reward. Those who did not, may yet make up for lost time by a careful study of the numerous records to which I refer. It is hoped that not the least interesting of these will be that which is being prepared of the British

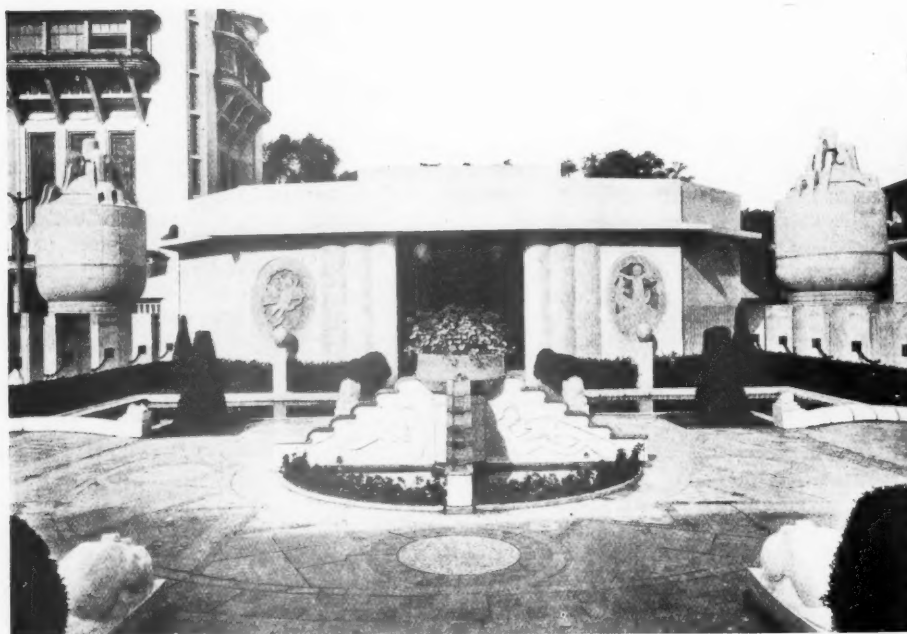
Section under the editorship of Sir Hubert Llewellyn Smith, Chairman of the British Institute of Industrial Art. In spite of criticisms levelled from certain quarters at the British Section, I am sure you will be glad to hear that of some twenty-two nations participating, and excluding of course the French, we stood second on the list of the high awards, taking no less than 32 Grand Prix. Of these 32 awards no less than 12 went to our Educational Section, which was by no means a very large one. It is interesting to note that the London County Council Central School of Arts and Crafts led the way, while the Royal College of Arts came second. Surely this is full of hope for the future.

The casual visitor to the Exhibition usually formed an unfortunate and incorrect opinion. He was bewildered with forms and features which were entirely unfamiliar to him and which he did not hesitate in classifying as abominable. In reality there was something beautiful to be found at every turn. The immense variety, the changing appeal, the diffusion of the every effect, took time to assimilate. I have recently been reading some of the reports which are being prepared by experts on the various sections of the Exhibition for the purpose of a general review of the whole Exhibition which is being prepared in connection with the British Section. There will be no impropriety in saying that while in the opinion of the writers there are wide differences of opinion as to the merits of certain exhibits, the note of real appreciation of the value of the lessons taught is constant.

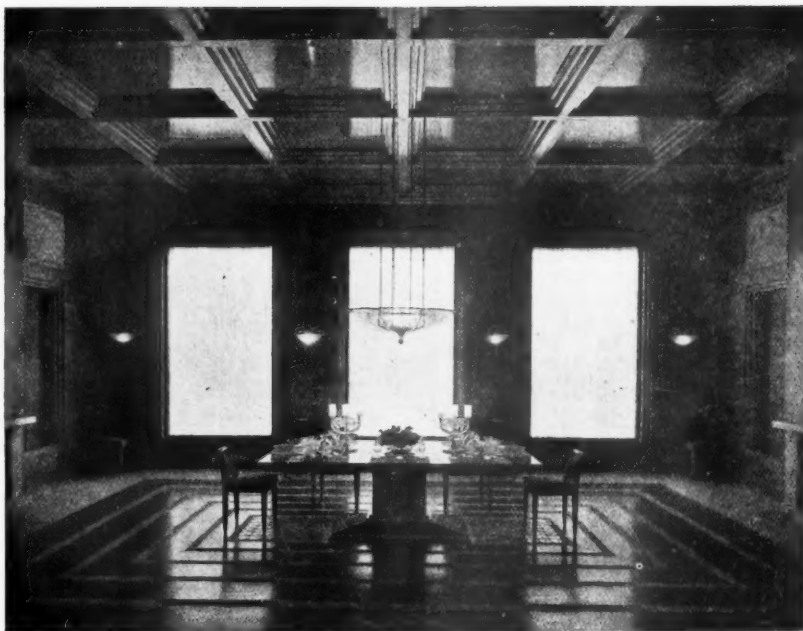
Emerging from the sense of bewilderment inevitable among such variety and weirdness there are three main lessons which call for general acceptance and admiration. These are (1) co-operation and team work, (2) the art of presentation carried to heights never before attained, and (3) the relation of modern lighting effect to both—lessons which I am sure everyone here will appreciate and endeavour to apply. For the first time it seems that it was possible to secure the genuine collaboration of architects, builders, artists, manufacturers, art patrons, electrical engineers and craftsmen of all kinds who were inspired by the success of their efforts regarded as a whole. While this was more marked in the French section, and it was natural that the French section should dominate the whole Exhibition, there are many instances of it in the international sections. In the case of the industrial exhibits it was the trade



THE GARDEN OF THE VILLE DE PARIS



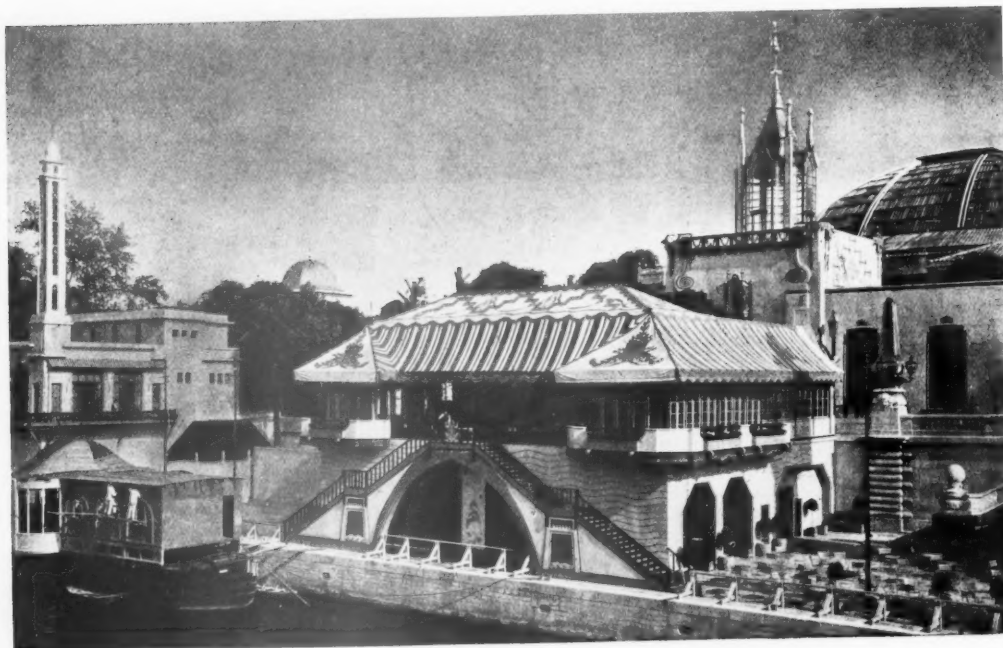
THE SÈVRES PAVILION. MM. Patout and Ventre, Architects



DINING ROOMS. Designed by M. Lalique



JARDIN DES NYPHEAS. Designed by M. Laprade



BRITISH RESTAURANT AND GARDEN

associations concerned who selected the teams and saw that they pulled together. In the case of the interior ensembles it was the collaboration of all those I have mentioned, and many others, which produced the wonderful effect to be seen in the *Ambassade Française*. If Paris, 1925, produced nothing else but this one lesson it would have been well worth while.

My second point is the interesting developments shown in the art of presentation. We are all accustomed to exhibition halls which are of the same dimensions, whether the articles to be shown in them are as different as a railway engine or a mouse trap. In the case of Paris the main galleries of the Exhibition were, in point of fact, in the huge *Grand Palais*. It was treated not only to provide the vast central hall of Babylonian design and dimensions already referred to with an imposing grand stairway rising to the *salle des fêtes* and from thence descending again to a cunningly contrived theatre or conference hall, but the aisles which radiated from these main features, while they preserved the continuity of the general motive in so far as the centre transepts were concerned, left full freedom of treatment to the occupants in their own courts.

The French sections of jewellery, pottery and perfumery were perfection. The scaling was entirely appropriate: it started with the dimension of the object to be shown, then the dimension of the frame to surround it, and the projection of light on the object to show its fullest beauty. The incidental architectural and decorative treatment was always subordinated to the exhibits themselves. Take, for instance, the perfumery section. Here you had thirty or more firms each occupying a separate alcove, each employing a different method, centring their attention not only on the beauty of the receptacles which contained their wares, but also on the delicate bracket or shelf on which they were arranged, and arranged sparingly and so cunningly as to arouse a real desire for possession. Again, in the jewellery section, the same method and the same results; and in this section, in order to ensure the requisite safety, there was an entirely appropriate and seemly central lounge from which the attendant guardians could watch their wares in comfort—an obvious necessity, as there were exhibits of very high value, hundreds of thousands of pounds' worth in a single case. The whole design of the jewellery section was based on the need for clear vision and proper protection, yet one was

unconscious of such intention. Again the colour scheme—biscuit and grey tones, soft lights, and in some cases a cunning, nodding motion to give life to a tiara as if it were actually worn. The exhibits themselves I cannot attempt to treat. I feel sure, however, that the jewellery exhibit in Paris excited to the full all that was best or worst in everyone, especially the weaker sex. From the jewellery we pass to the metal ware, most of it silver with a dull patina, and again entirely appropriate scaling brought the exhibits to a range from which they could be properly appreciated. There was a pleasing variety of form and level which increased the interest in the whole; the same soft neutral colours, with just a touch of a stronger colour here and there, perhaps a single lamp shade or a trail of flowers in each opening—always appropriate and subtly concealed lighting. In many cases the only light in a gallery was the glow from the show cases. I am not quite right in using the words "show cases," as there were few of them except those which were built in the wall and which formed part of the design.

In the pottery section there was a difficult problem. Part of the section was lit by natural side lighting and part of it, mainly that farthest from the windows, had to be artificially lit. The methods employed were quite charming. It was difficult to see where the natural light ended and the artificial lighting began. Transparent objects in glassware had light projected upwards through the glass shelves themselves, in all cases concealed, and thrown so as to get the best effect; for instance, a figure or highly decorative top to a pot or urn would be lighted from above, whereas on the lower shelves lighting from one or both sides would be used. The strength of the light too was admirably adjusted; in fact it may truly be said that in each of the sections which I have attempted to describe the lighting was the dominant and most important feature. I am glad to say that in the British Section we had an admirable example of good showmanship in our pottery section designed by Mr. George Sheringham. I think this was as good in its limited way as anything in the Exhibition, but it was handicapped by being in direct juxtaposition to more primitive forms of presentation.

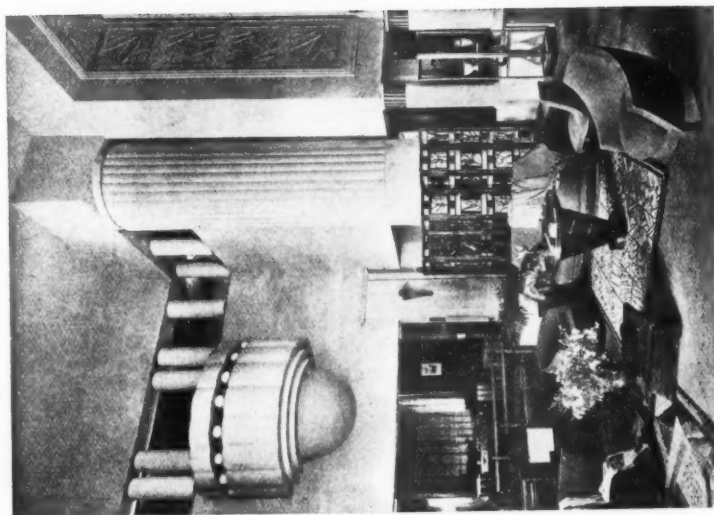
Lastly I come to the all important point of lighting treated in general terms. Electric lighting has given us a power in obtaining effect and added



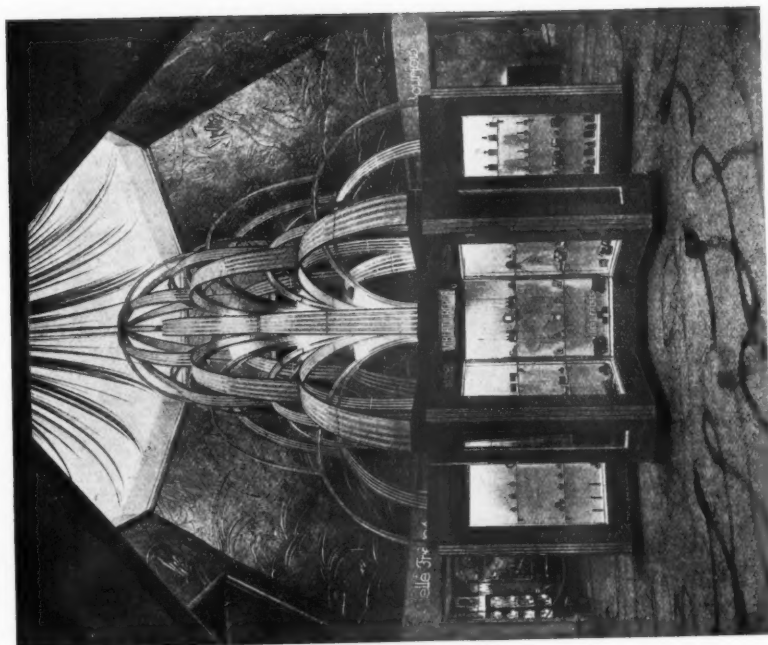
LA MAISON BRETONNE (TI-BREIZ) LUCIEN VAUGEOIS. Designed by Pierre Patout

beauty to architecture which is epoch making. But it is curious how hard it hastens to cut adrift from convention and the earlier developments of electric light in the old forms of candlesticks, oil lamps and the like. Electric radiators are not sufficient in themselves, but must be supplemented to look like a coal fire with a little motor to make a flickering flame and such like, the smoke and ash only being left to our imagination. More recently, and only to a very limited extent, do we find flood lighting or that admirable system of diffusion through a glazed roof which can be seen in the House of Commons and the Tate Gallery. A drawback to pointed lighting, *i.e.*, where the points are seen, is, firstly, reflections, secondly, as in the case of street lighting, the obliteration of all architectural effect. Every logical system of electric lighting should be to give the effect of light without making one conscious of the source from which it proceeds. If the actual lamps themselves have to be produced, they should form part, an integral part of the decorative treatment of the room as a whole. An admirable

example of this is shown in Lalique's work, where he uses glass for the whole of the roof of his two dining-rooms and places his light in the groining and coffering of the ceiling. Another lesson we all learnt at Paris was that strip lighting is only necessary to a very limited extent. It has been nearly always used in cove lighting, but we have learnt that similar effects can be equally well produced by special faceted reflectors of the requisite dimensions. By means of proper reflection, ordinary lamps could be used for the lighting of recess show cases, and they are, of course, much more economical. I am afraid the criticism that the lighting of our buildings has often been an afterthought is only too true. Lighting can make or destroy the beauty of any fabric—it is absolutely certain that it must eventually attain its true relation to modern architecture. There was little to be learnt from exterior lighting at the Paris Exhibition—in nearly every case the old system of rows of coloured lights was utilised; there was little flood lighting. Belgium had some on their pavilion, we had some on ours, but, as



HALL OF THE PAVILION PRIMAVERA. M. Levard, Architect



'PARFUMERIE.' MM. Raguene and Maillard, Architects

I have said, the four towers of Plumet were merely outlined in the ordinary way, whereas by projection they would have been features of real beauty at night. The lighting at Paris was in no way comparable to that which was adopted in San Francisco or more recently at Rio. It is largely a question of cheap power. At Rio the system

cheaply to produce these effects, but is it impossible that a preliminary effort may not be made in the recently constructed Regent Street? In years to come the necessary recesses for holding the flood lights will be an accepted architectural requirement. Again, think of the field that there is in signs and advertising. In the last few years



PAVILLON DE LA VILLE DE PARIS—ENTRANCE

is entirely hydro-electric, and therefore very cheap. All the main Exhibition buildings were lighted by flood lighting, no source of lighting being visible; and the beauty of this effect you will see from the two slides on the screen. Compare these with the two slides of the Paris Exhibition. What a sight London would be if we could only light it by these methods. It will take many years for us to get power sufficiently

the development of the red and blue neon light has enabled signs of all kinds to be shown in a very pleasing manner both by day and night. The lighting of the Eiffel Tower for advertisements was one of the most beautiful sights I have ever seen. It was a constant variety of most wonderfully coloured effects, and the great height of the tower and the ceaseless change of form and colours in its effect made it one of the sights of Paris, and

a very beautiful one too. It is an admirable example of how such a form of advertising can be really attractively treated, and so tend towards the disappearance of some of the abominations which confront us whenever we go to a play. Of course, to get the full effect from decorative lighting one requires a river, and this we had on the Seine at Paris. Gay bedecked barges full of singers and dancers and the like passed up and down the river, but a description of the lighter

expressing his love for his craft without any thought of its adaptability and construction for commercial needs. At the other end you have a school of virulent modernity, striving to take opportunity from the unhealthy reactions of the age to satisfy an unhealthy appetite for hideous and unnatural forms.

You have the coteries, the societies and individuals supporting their particular method, and at the other end you have a world-scattered public



A DINING ROOM. Designed by Maurice Dufrene

side of the Exhibition would alone occupy an evening.

But what advantage are we, who are completely dependent on maintaining our position in the world's markets, going to get out of Paris? Very little, I fear, if we regard the lessons in an academic spirit. It is all very well to draw up long reports, very often discursive and critical, but very often lacking in constructive suggestion.

One thing we all learn in exhibition work, and that is, that no enthusiasts ever think alike. You have a craftsman with his exquisite hammered surfaces, his delicate twists and cuts and incisions

demanding, as a rule, something which familiarity has made it appreciate. How many of us appreciated the cloche hat when we first saw it? It is surely an expression of present times, the leveller of all. However beautiful a woman's brow and however well set her head on her neck, the present mode of concealing both by a low hat and a fur collar is to give every profile equal value.

We see surely similar influences at work in our homes. The £200, £300, £500 interior, all cast in the same mould, all pleasing enough, all constantly improving, are as levelling in their influence and outlook as the long new streets

of Suburbia. How can we escape? Well, I think the way lies with you now, as it always has. With you, architects—and I am told that you find real inspiration from many of the lessons to be drawn from Paris.

We can see true architecture every day of our lives as influenced by the mechanical and artistic needs of our time. What is more beautiful for its purpose than the modern motor car and the modern express engine? What is less beautiful than the war-time dwelling? What is more destructive to the building of the human frame than the present conditions under which one half of our people live. It is for this reason that one can but regret that the lessons of Paris are applicable only to the cases of five per cent. of the human race. Just before the close of the

Exhibition, these reflections were commonly voiced in Paris, and there was some talk of an effort being made in the succeeding year to concentrate on and meet the present every-day demands for comfort and cheerfulness of impoverished peoples. For various reasons the idea has come to nothing. Surely, apart from the purely commercial aspects of the problem, which in all conscience is important enough, this is a subject on which you exercise irresistible influences.

May we not go a stage further and unite in prayer that at no distant date the Great Architect of the Universe will send an Apostle to demand that our race may be allowed to multiply and develop with chances at least equal to those given to chickens on a well-run poultry farm.

Discussion

THE PRESIDENT, MR. E. GUY DAWBER, IN THE CHAIR

Sir WILLIAM H. CLARK, K.C.S.I., C.M.G. (Comptroller-General, Department of Overseas Trade), in proposing a vote of thanks, said: I have a good deal of practice in thanking Colonel Cole. The Department of Overseas Trade has to organise many exhibitions, or participate in foreign exhibitions, and I am responsible for their being properly organised. But Colonel Cole does the work, and all I have to do is to thank him afterwards. Exhibitions differ on many points and in their subject matter; they are held in different countries, but they all have one peculiarity in common, and that is that in the last few weeks before the opening it is a desperate race against time to get finished. I have always observed that Colonel Cole is always able to deliver the goods. He has given us to-night an extraordinarily interesting account of Paris—interesting to those who visited the exhibition and to those who did not.

It is late, and in any case I should not be able to talk on the æsthetic aspects of the exhibition; Sir Charles Walston will follow me, and he will deal with that part. I would, however, like to say a word or two about certain factors which impressed one in Paris. I think exhibitions of the future will probably take a new form. The exhibitions before the War were mostly universal exhibitions, like those of Paris, Chicago, Turin, Brussels, where each country was invited to show everything it produced: its arts, its manufactures, etc. It is like the final effort at Chinese examinations when you are invited to write down all you know. The result is some element of confusion. With the enormous expansion of industry it is impossible to make a representative display. Some light was thrown on that at Wembley. The Palace of Engineering was merely British engineering, but it covered 11 acres, and the buildings were costly and large. If it had been an international show and other nations had attempted the same thing it would have been entirely

unmanageable. If the universal exhibition goes on, it will be more difficult to get exhibitors to make it worth while, and it is not really educative in the best sense. The public wander through from one thing to another, sometimes looking and then drifting into the art gallery, then on to the amusements park; it is all too vague and inchoate. I am not criticising Wembley, which was done for a set purpose and it did serve to illustrate the Empire, but I doubt whether we shall see many more universal shows. Paris last year struck the right note by laying down a definite sphere in which to exhibit; this was more manageable and more economical in practice, and the educational side of it takes on a double value. It is not merely that you are educating the public, which is always a difficult matter, but exhibitors are educating one another. You see what is being produced in most of the civilised countries of the world, or certainly in Europe, and that is very important, especially for the British manufacturer. I do not agree with those who find fault with the British manufacturer and say he is behind the times. He is at a disadvantage. It is more difficult in an island such as this to keep in touch with the movements which are going on in the world than it is on the continent of Europe. We know it is said that art knows no political boundaries, but at the same time it is not so easy for the influence of movements in art to cross the Channel between England and France as it is for it to cross the Rhine, or to pass between Italy and Central Europe. We, of the Department of Overseas Trade, were keen to get a representative collection in our part of the exhibition, but I felt it was more important that manufacturers should come over and see what the other people were showing, that they should know what is being done in other countries; and if they want to reject them, they can do so with full knowledge. It was rather disappointing to see how few of them took the

trouble to visit the exhibition. Those who did were amply rewarded.

We do not want too many exhibitions even on this comparatively small scale; they are very costly, both for the State and for the manufacturer, but, with this limitation, they are worth doing, and I hope that, at reasonable intervals, there will be exhibitions of this kind, sometimes one in which the artistic side is predominant, sometimes the more scientific, but always showing their application to industry.

I shall not diverge into an economic discussion, but one of the peculiar features of the present day and the difficulties we are encountering is the tendency for other countries to set up manufactures—countries which we used to regard as predominantly non-industrial; they are manufacturing simpler types of goods, because they cannot tackle the more elaborate types. That means that in the future we shall have to depend more and more upon the higher qualities, and we are peculiarly adapted for that; we have the inventive genius, the experience and the capital to draw on experiment. But for that it is important to keep in touch with everything which is being done in the world, and for that purpose exhibitions of this kind are admirably suited and are of enormous value.

Sir CHARLES WALSTON, Litt.D. (Honorary Associate), in seconding the vote of thanks, said: I feel sincere gratitude to Colonel Cole for the manner of his exposition and what he had to say about the exhibition in Paris. As one who worked with him in a limited department, I can bear testimony to the splendid organisation, and especially to the fine team work, which Colonel Cole considered so important, and which depends chiefly on the leading spirit who knows how to keep his people together for the one great object.

I have been asked by Sir William Clark to enter more directly into the main subject which the lecturer has brought before you and has so beautifully illustrated in the slides. I will merely touch lightly on it. I have not the same right to speak on this aspect as has Colonel Cole, because my visits to the exhibition have been but few, and they were at a time when the exhibition had not been completed, not even the British section of it. While you were looking at the photographs you will have appreciated the enormous bearing the exhibition had on industry, not only art industry, but the general trend of industry, national industry, in this country. He has singled out two or three points. The first was co-operation, which is so important that I need not dwell upon it again. The second was team work, and I think that meant that within this co-operation there should be defined bodies each with its own sphere of activity, and all co-operating together for the great end. And the final lesson he impressed upon us and illustrated so fully was the lighting and its adaptation to the presentation of the articles to be exhibited, the important thing being that it should be part of a harmonious and pleasing whole. Both he and Sir William Clark dwelt on the importance of such international exhibitions, and how necessary it was for the workers and the exhibitors to see what the others are doing. But that is a two-edged sword. There is the question of taste, about which so much has

been said and written. Taste depends on habituation. There is danger in this international taste. I am old-fashioned, indeed I am worse than old-fashioned; I have been by profession an archaeologist and an antiquary, as one who looks backwards, not forwards, but I think I look forwards all the same. I cannot help feeling, though the world has suffered a great deal from ethnological Chauvinism and the clashing of nationalities, that there is something good in true nationality, which is not necessarily ethnological: and that is, that each nation, as each individual, has some message, something to do if he or she or the nation does it honestly and truly. And, thus living, the individual, the nation—the British nation—has a message to give, as the French have, as before the war the Germans had, and let us hope, after the war the Germans will have, as the Italians and the United States have. And although we ought to learn from each other, we ought to be careful that we do not lose our own character and that the continuity of our traditions is assured, not always remaining fixed in the past and not always turning round and round in the same sphere, against which the young are quite right in revolting. It should be a logical, consistent, truthful development of our own thoughts and our own actions and our own tastes. These exotic influences which come to us are, nearly always, wholly bad. I saw the Russian Ballet come here, and I saw the crude colours on the stage, and I saw what it meant to the British taste which was becoming accustomed to it. I felt that the colours and stuffs and the dresses which were worn at the Russian Ballet influenced the whole production of our art, and that it was not British. The lecturer used the term "totemism." We have suffered from that, and there comes a question which I would like to dwell upon, the economic question: how fashions are produced and how they are used. There we have nothing artistic and nothing instructive; these are only the whims of the designer, who says, "I must have something new." And what he does is to turn back to the distant past, into savage life. Not many years ago I was taken to one of the great dressmakers in Paris, where models were shown to us, and I said: "What is this doing here? It is taken from Schliemann's work, and this from Arthur Evans," and now we have got Tut-ankh-Amen's work, which is used industrially to vitiate our national Western taste. I am not an antiquary, I am a real futurist, because we must develop something on our own lines. I am sure Colonel Coles has felt this, and I am bound to admit that was the impression—or the depression—which I got from the total effect of the Paris Exhibition, the effect of people striving who said, "We must not be pretty; don't be classical, go to the savage, go to some child's work; don't go on as civilised beings to invent new designs which respond directly to us and our civilisation." We find lumpiness, huge and vast, not the beautiful work of the past, but, in many respects, a degeneration of our taste.

But do not let me end on a negative key. Our lecturer has shown us the direction in which we can learn, and it was in that direction only—and architects know this better than I do—namely, construction. Be constructive, stick to your material and its qualities. He showed us the way. If you carry away from the lecture nothing else but what he told us as to the use of light and the emphasis he put

on it, leaving behind the old traditions of the candle and lamp, using electric light constructively as a function, then the lecture will not have been delivered in vain. He showed also how glass work can be used, and what possibilities there are in glass. We live in an age of steel, concrete and so on, and you yourselves know how you can use these things for the future. So it is well we should have these exhibitions; but I hope we shall, as an occidental and not an oriental people, develop our own tastes through our historic past, not merely reproducing the classical or the mediæval or the pre-Raphaelite, but as people who are moulded on the experience of our Western civilisation. I hope we shall then look forward to the future, and not negatively say, "We must do something new, something differing from the past, something which has grown out of the present and reaches towards the future."

Dr. R. ANNING BELL, R.A.: I had the good fortune to be Colonel Cole's colleague, and I can testify to the truth of the remarks which have been made about team work and the importance of having a good team leader. We had a very pleasant and happy time in Paris. We heartily felt, as we do in exhibitions, that if we had had three times the time and three times the money we could not have done all we wanted to do. Our British manufacturers were not so understanding of the value of the exhibition and its advantages to the future as they might have been. It was very difficult for Colonel Cole, in his department, to get enough work sent in of a respectable average standard that could stand up to many of the foreigners, who behaved more liberally and loyally to their own countries. I do not think our manufacturers were quite so generous towards it as they might have been.

Mr. HOWARD ROBERTSON [F.]: I will be very brief. Everything Colonel Cole said meets with my approval, because it was with him I and my partner dealt during the work at the Pavilion. It was a great surprise to us to find a Government Department could be so different from what we had always expected. We thought we should be brow-beaten and should have a great difficulty in expressing our ideas. For better or worse, that was never the case; we were encouraged all

the time. As to the novelty of the Paris Exhibition, I do not think the British public need ever be afraid of losing its tradition. The English are a very conservative people, and nationality always counts in the long run. You could implant Indo-Chinese architecture in England, but in forty years it would again be British. So when novelty is manifested, as it was in Paris, I do not think we should always hear the trumpet-call of danger. It is easy to be faint-hearted, but it is the wrong policy if there is to be progress. The note of encouragement was the one which Colonel Cole struck, and it is a sort of beacon-light to anyone who is trying to design. It is not a movement simply of trying to be funny; there is a great deal of thought at the back of it, and as such it is to be encouraged.

Major A. A. LONGDEN, D.S.O. (Department of Overseas Trade): Everything has been said, perhaps, except one. We certainly learned the extraordinary power of co-operation. The firms who exhibited in France did not exhibit in a single section, but in ten or twenty different parts of the exhibition. Here, if one exhibitor co-operates with another, he regards himself as finished with as far as further co-operation is concerned. Lalique exhibited in twenty different sections. In future our firms in England might club together and co-operate and so put up a better show. Apart from that, all of us have established a liaison with at least twelve to twenty nations who exhibited, and in the Department of Overseas Trade we may be of some use to architects and artists generally. We have established a liaison for all time with the Commissioners-General and the Secretaries-General and those who organised this exhibition, and we can by correspondence keep up a close relationship with the nations who exhibited.

The PRESIDENT: I should like to thank Colonel Cole for the way in which he has described and presented the slides of the Paris Exhibition. We have had an admirable proposal of a vote of thanks to him, moved by Sir William Clark and seconded by Sir Charles Walston, and there is nothing for me to say except to add my thanks and to put this proposal to you for your acceptance.

The vote was carried by acclamation.

Colonel COLE briefly responded.



.. It is desired to make acknowledgments to M. C. Moreau, the well-known Paris publisher, and to the Architectural Press, Ltd., for the use of many of the photographs illustrating this Paper.

THE SECOND VOLUME OF THE WREN SOCIETY, 1925.

By J. ALFRED GOTCH.

The second volume issued by the Wren Society has now appeared under the able editorship of Mr. Arthur T. Bolton and Mr. H. Duncan Hendry, and it maintains the interest aroused by its predecessor. The circumstances of the seventeenth and early eighteenth centuries were favourable to the preservation of such drawings as were made by the few eminent architects of the period. There was a genuine interest in architecture among men of culture, who were pleased to possess books on the subject, and architects appear to have been willing to gratify this very laudable desire. It would seem that some of the drawings in the John Thorpe collection may have been prepared with an eye to publication, which, however, never came to pass. Those in the Inigo Jones and Webb collection were, many of them, published. Colin Campbell and Gibbs gratified the public and themselves by publishing their own designs and those of others; and now we learn from the introduction to this fresh Wren volume that some of the many drawings which have come into the editors' hands appear to have been prepared with the same object in view.

But publication was not the primary intention, for in the case both of the Jones-Webb drawings and these of Wren it would seem that the people into whose hands they came regarded them as being of such interest that they disposed of them to various persons or institutions, such as colleges, who might be supposed to value them highly. Thus it came about that the Jones-Webb collection found homes at Chatsworth, Worcester College, Oxford, and the British Museum; and the Wren collection at All Souls, Oxford, St. Paul's Cathedral, and elsewhere. The first volume published by the Wren Society dealt with the drawings at All Souls; this second volume deals with some of those at St. Paul's; the third volume will deal with the remainder, and an intimation is given that future volumes will be devoted to other drawings known to the editors, but of which the location is not disclosed.

The volume now in question is entirely devoted to St. Paul's Cathedral and consists of all manner of detail drawings preceded by a careful index of all the drawings contained in the first of the two volumes preserved in the library of the cathedral. The larger part of the contents is here reproduced, and the index gives references to the drawings in the first Wren volume, where any connection exists. It will thus be seen how valuable this volume is to the student, exhibiting, as it does, Wren's actual details for various parts of the cathedral and enabling them to be linked up with those in the collection at All Souls.

What the fresh volumes of which the editors have

cognisance may contain is not indicated, but if it should turn out that they are connected with Wren's domestic work they will be of singular interest, inasmuch as up to the present the examples of his work at St. Paul's and the City churches far outnumber those of houses.

The work of the Wren Society is of first-rate importance to all serious students, and all who are interested in the historical side of architecture would do well to further the work by joining the Society, thus helping its funds, and receiving in return these extremely interesting reproductions of Wren's original drawings.

Reviews

DUTCH ARCHITECTURE OF THE TWENTIETH CENTURY. Edited by J. P. Mieras, Director Bond of Netherland Architects, and F. R. Yerbury, Hon. A.R.I.B.A. London: Ernest Benn, Ltd., 1926.

The alliances between England and the Netherlands have, at one time and another, been so intimate that one cherishes a natural sympathy with her architectural development and civil life. Had it not been indeed for our united policies, Europe might have found itself mapped out into Spanish provinces.

Even before a Prince of Orange sat upon an English throne, Dutch architecture and Dutch painting played no little part in our national development. Both countries are now facing a new era in building construction, and it would look as though our neighbours had grasped the problem with greater resolution than we have done. Steel construction has reduced architectural effort to the provision of an ornamental covering; while the combination of form and stress in systems of concrete reinforcement has not yet found expression.

There is nothing to be said against architectural coverings. We are familiar with the many examples of Græco-Roman times. But with the new Regent Street ever present in our minds, we cannot claim to have achieved success. The Roman substructure was plastic, ours is not, and its vertical rigidity can neither be expressed nor concealed by Renaissance detail. Verticality was expressed in Gothic architecture relieved by the arch, but the arch is excluded from steel construction. To what extent this vertical emphasis which tends more and more to dominate modern design is due to structural necessity on the one hand, and to æsthetic appreciations on the other, may not, perhaps, be definitely determined, but it is very apparent in some of these photographs of Dutch architecture taken by Mr. Yerbury, and they are full of interest. Experiments in ferro-concrete have been seriously entertained only in the last few years, but a young school is growing up which, as M. Mieras tells us in his introduction, is endeavouring, not without success, to carry on national traditions while conforming to the new demands. This introduction is very ably written, and one recognises in a survey of the last fifty years tendencies very similar to those which characterise our own changes of outlook. He sketches the decay of

interest taken in the influence of Dr. Cuypers, whom he compares to Viollet-le-Duc, valuable as that influence was, and the emergence of Berlage, the architect of the New Exchange, Amsterdam. Here we are reminded of Burges and Godwin, who broke through the formalities of their Gothic predecessors, while Norman Shaw frankly revolted.

Van der Mey and de Klerk, in their design for the Shipping House, Amsterdam, erected in 1913, began to handle reinforced construction, but without any endeavour to express it. When we come, however, to de Bazel's block of offices for the Netherland Trading Co., ten years later, a fine composition in the vertical manner has certainly been achieved. But we are not seldom reminded that new styles are heady, like a new wine, and may readily lead to extravagances that we may smile at or resent according to our humour. C. J. TAIT [F.].

THE ART OF GREECE. By E. A. Gardner, Litt.D. [The Studio, Ltd. 10s. 6d. net.]

This little book is an admirable compilation of the main sources and achievement of the arts and crafts of Ancient Greece—Architecture; Sculpture; Pottery; Painting and Drawing; Metal Work; Dress; Gems, Coins and Jewellery; Furniture. Any book by Professor Gardner on such a subject would command attention, but its great value lies in the account of the sequences in each section. The only one that seems hardly to be treated with adequacy in this respect is "Painting." The value of vase painting in estimating the outlook of the larger decorative work is rightly insisted on, but where so much attention is paid to sources in other departments of art, one looks for more than the few sentences in which Minoan and Mycenaean wall-paintings are dismissed. Perhaps Professor Gardner is unduly scornful when he says that these frescoes cannot have exercised much direct influence on later art. There must have been some connection between the art of the gem cutter and the fresco painter in Minoan times and the high-water mark of Minoan gem cutting nearly touched the Greek level. With this reservation, however, there can be nothing but praise for the handling of the entire book. It is most attractively produced and most admirably illustrated. The blank pages for notes at the end are a pleasant feature. D. T. F.

Correspondence

LILLE WAR MEMORIAL.

The Editor, JOURNAL, R.I.B.A.,—

DEAR SIR,—Having seen in drawings and in being, hundreds, if not thousands, of war memorials, which have only produced in me a curse or a sigh, the temptation to praise when there is an occasion I cannot resist, although it is a trespass on your valuable time and space.

The Memorial to the Missing, Lille, by Mr. H. Chalton Bradshaw, is worthy of close attention as it shows a highly intelligent appreciation of the objects and requirements of war memorials in general. Although in a foreign style that I do not like in this country, it has artistic qualities which are most praiseworthy.

The visitor, instead of being left where he will be run over if he stops to look at the memorial, is enticed into a circular cloister at once suggesting quietness, safety, and repose, with a circular centre of green turf surrounding the statue and open to the sky; whereby the outer wall of the cloister is well lighted from *behind* the spectator. The cloister thus provides a continuous and similar background to the statue from every angle it is looked at.

The cloister being roofed, the lettering is everlastingly protected from the effects of weather. The size of the cloister in relation to the statue is of very great importance in regard to the effect of light and shade, and seems to me to be exactly right and very pleasing.

It is interesting to note that the scheme of this memorial could be equally well carried out in the Gothic manner as in the Classic.—Faithfully yours,

C. F. A. VOYSEY

REGULATION OF COMPETITIONS.

*Salter's Acre,
Gregories Road,
Beaconsfield,
21 February 1926.*

The Editor, JOURNAL, R.I.B.A.,—

DEAR SIR,—I have read with considerable interest the report of the general meeting on the 15th inst., when the motions of Mr. Wills upon the regulation of competitions were discussed, and I should like to endorse the most damning criticisms that can be levelled against the "binding" conditions in architectural competition.

It seems to me, however, that the whole difficulty can be avoided very simply by the insertion of a saving clause to the effect that such and such conditions are regarded as essential, but disregard of them will not disqualify a design *which by ignoring them gives a better solution of the problem.*

This would have the effect of encouraging the competitor (who considers the problem deeply) to use his judgment and at the same time would not demand from the assessor the struggle between his commonsense and the written word.—Yours faithfully,

W. F. C. HOLDEN [A.].

STEEL HOUSES AND ARCHITECTS.

*68 Lavington Road,
Ealing, W.*

The Editor, JOURNAL, R.I.B.A.,—

DEAR SIR,—In view of the recent decision to build some thousands of steel houses in Scotland I should like to ask whether it would be possible for the R.I.B.A. to approach the Government with a view to ensuring the appointment of a qualified architect to assist Lord Weir's engineers in the preparation of the few stock designs that will be required. Some of the exhibition steel houses erected last year were very poor architecturally, and it seems to me of the utmost importance that designs which are to be repeated in such vast numbers should not be entirely in the hands of those whose qualifications are practical rather than æsthetic.—Yours sincerely,

F. L. JACKMAN.

THE LATE ERNEST BARNESLEY.

AN APPRECIATION BY F. W. TROUP [F].

Ernest Barnesley of Sapperton, a tiny village nestling in a fold of the Cotswold Hills, was known to comparatively few members of the architectural profession. His death a month ago brought to a close the life of a man who, though of singular modesty, was possessed of that rare combination of qualities that go to the making of an ideal architect.

It is only a few years since the death of his friend and colleague, Ernest Gimson, made the first break in the band of craftsmen who, trained in the offices of distinguished London architects, agreed to forsake the conventional practice of the professional architect and betake themselves to a craft as a career. To achieve their purpose with logical completeness they decided to retreat to the country. In 1893 they settled first at Pinbury, and later at the village of Sapperton close by.

At the outset all started on the making of furniture, striving to reach the soundest as well as the simplest and most direct ways of attaining their object—the actual making of things which would be both useful and sightly. All they made was to be based on the best that had ever been done before and they aimed at excluding the superficial that marks the personal whim of the maker, pleasing enough in itself, but deadly when copied by the imitator. That they succeeded in this high endeavour is seen by the interest and admiration extended to Gimson's furniture and other of his work illustrated in his recently published *Life and Work*.

Although Gimson was perhaps the more distinguished and in later developments the better known of this band of craftsmen, credit must not be assigned to him alone. His may have been the dominating spirit in the group but all shared equally in the analysing, criticising, searching and researching that took place in the early days before they settled down each to his own admirable way of work.

An intimate knowledge of one craft makes it easier for the trained mind to grasp the intricacies—what used to be known as the “mysteries”—of other crafts. Gimson showed this to a remarkable degree; indeed his insight into the proper way to treat rightly and make the simplest use of any material whatever, be it wood, stone or metal, was almost uncanny.

And Barnesley's hand and mind, developing in the same way, gradually reverted and expanded as time went on to his original profession of architect. But the training and practice of his craft had made a vast difference to the buildings he now planned and carried out.

His thorough knowledge of the making of furniture readily extended itself to woodworking and carpentry. The building of his own house in Sapperton, in which he took the part of master of works rather than architect, opened to him all the “mysteries” of the mason's and the slater's and plasterer's traditional ways of work. He truly became a master of all the building crafts as they were practised from time immemorial in the district of the Cotswolds.

Soon after came the great opportunity to display his accumulated knowledge and his skill in planning and carrying to its completion the building of Rodmarton House. The structural work of this house is practically

confined to two materials, stone and oak, and the roof is covered with Gloucestershire stone slates. The stone is local; the timber, felled in the district or, carefully selected by himself in the log, was pit-sawn on the site, and the slates were dug up from the adjoining fields. Although the fittings and practical arrangements of the house are of the most modern kind, the cost was far from excessive for the type of house that Rodmarton is. Here again Barnesley was master of the works as well as the architect who schemed and planned. Lethaby, in his latest volume *Westminster Abbey Re-examined*, remarks that “a palace in the Middle Ages was a school of art and university of the crafts.” Many workmen got their training, or had it revised, at Rodmarton, and the house might indeed in this sense be called a palace in miniature.

Among other of the larger works which Ernest Barnesley planned and carried out were Coates Manor House, extensive alterations to Somerford Keynes old Rectory and to another large house near Wrexham, and there are many smaller though not less distinguished works to his credit.

With his son-in-law, Norman Jewson—another architect who joined the craftsmen group—he built the Village Hall in Sapperton. Here, as in his other buildings, everything is of the most modern, and yet this hall looks now as if it had always been there, completely blended into the old village.

Though Barnesley's bent and first desire was for quality both in materials and of workmanship, yet through it all ran a keen knowledge of value and care for money expenditure. It seemed as if his business aptitude had been inherited from the family of well-known builders in Birmingham to which he belonged. The writer of these notes has listened with envy to tales of how Barnesley overcame financial disputes or subdued without quarrel or ill-feeling the over zealous demands of contractors. With all this he was an accomplished draughtsman who could show on paper clearly, precisely and attractively what he wanted and how he wished it to be carried out in the building. He undertook only so much work as it was possible for him, not merely to make plans on paper for, but such as it was possible for him to supervise personally and “see it through” from the firm bottom under a foundation to the proper mixing of the whitewash on the last ceiling.

Barnesley was, as might be expected, closely associated with and often showed examples of his work in the Exhibitions of the Arts and Crafts Society. He gave the guidance of his knowledge and much time to buildings which the National Trust had taken under their charge. He helped in the same way the Society for the Protection of Ancient Buildings. Few of the members of that Society know how much time he spent in travelling to one or other of the buildings in which the Society was concerned. So conscientious was he that he allowed financial loss to fall on his own pocket rather than curtail the work short of what he thought was right.

Ernest Barnesley's life work will live after him and his influence will merge with Gimson's, inspiring those who worked with or under either master. Very fittingly their graves lie close together each under a yew tree, one on this and one on that side of the path that leads down to the church door in the little village of Sapperton.

Allied Societies

NOTTINGHAM AND DERBY ARCHITECTURAL SOCIETY.

ANNUAL DINNER.

The annual dinner of the Society was held in Nottingham in February. Mr. H. A. Dickman (President of the Society) occupied the chair, and was supported by a large attendance of members.

The toast of "The Mayors and Corporations of Nottingham and Derby" was proposed by Mr. G. M. Eaton, of Derby.

Responding, the Mayor of Nottingham (Ald. C. Foulds) said that a speaker at a meeting of the Nottingham Society of Artists had accused the city of neglecting beauty. He would not claim that they had anything especially beautiful in Nottingham—except, perhaps, in the matter of statues—but the want of beauty could not be laid at the doors of the present generation. The question was not considered very carefully in the industrial days, when everything was regarded from the point of view of utility. Now, however, they were giving more attention to the question, and when they got the new Exchange erected in Nottingham they would certainly demand that something else should be done in their old-fashioned and untidy Market-place.

The Mayor of Derby (Mr. S. Collis), in congratulating Nottingham on its decision to build a new Exchange, mentioned that Derby also hoped to build a new Town Hall.

Professor F. S. Granger gave the toast of "The R.I.B.A. and Allied Societies," and said that architecture was coming into its own now the amateurs were more or less giving way to the experts.

The President of the R.I.B.A., Mr. E. Guy Dawber, alluded to a subject in which he had taken a great interest, namely, the work of preserving the countryside. The Institute had committees at work dealing with the matter, and they hoped in the summer to launch a large and strongly-backed campaign which they trusted would do something to prevent the rapid destruction of the old villages of the countryside. Throughout England to-day one could not fail to be struck with the disastrous rate of building ill-fashioned, ill-constructed, unsuitable houses without regard to the environment.

They must take steps as a profession, and use all their influence to restrain the authorities and landowners from selling their land to people who wanted to put up little cottages quite irrespective of the beauty of the country they were so rapidly spoiling.

The President of the Nottingham and Derby Architectural Society (Mr. H. A. Dickman), also replying, said the public was taking a more lively interest in architecture than had been the case since the eighteenth century. He congratulated the Nottingham Corporation on the proposed acquisition of a beautiful building like the new Exchange.

The toast of "Our Guests" was proposed by Mr. J. Woollatt, vice-president of the Nottingham and Derby Architectural Society. Mr. A. J. Hope, President of

the Manchester Society of Architects, and Mr. N. Denholm Davis, Vice-President of the Nottingham Society of Artists, responded.

THE BIRMINGHAM ARCHITECTURAL ASSOCIATION.

At the fifth general meeting of the session, held on 5 February, Mr. Robert Atkinson, Director of the Architectural Association School of Architecture, gave a lecture on "Logic in Architecture."

The lecturer pointed out how the ramifications of use, material and climate decreed what was logical in architecture.

A long low structure, containing little detail, backed by towering cliffs, was a logical perfection in sunny Egypt, while the term might be applied with equal truth to the much broken silhouette of a Gothic cathedral in flatter lands and duller climes.

It was logical to expect a plan to give expression to its elevation and to the use for which it was intended, and likewise for a material to be so used and placed as to convey an idea of what its real business was; at the same time a skeleton must be clothed; nature, apart from logic, demands it; and the method by which the bones are covered proves, for or against, the logic of man's efforts in architecture. The bones are there; they are clearly indicated in nature, but they are covered over and coloured and have all sorts of ornaments of every tone and tincture, but there is a logical reason for all in nature.

The lecturer pointed out by word, and showed by slides, that the Renaissance was probably the most illogical style of building. A structure was erected to fulfil a certain purpose and then a façade was slapped on which conveyed no logical expression of the building itself or of its uses.

The vote of thanks to the lecturer was proposed by Mr. B. J. Fletcher (Headmaster, School of Art) and seconded by Mr. G. Drysdale (Director of the School of Architecture).

"WHO'S WHO IN ARCHITECTURE" (1926).*

The publication of the 1926 edition of *Who's Who in Architecture* has been expressly timed to coincide with the recently concluded amalgamation of the Society of Architects and the Royal Institute of British Architects, and the new volume includes the numerous qualification changes which this most important event has brought in its chain.

The new idea has been carefully revised, and its biographical notices of the British architects have been compiled with the greatest care under the editorship of Mr. Fredk. Chatterton [F.].

This work of reference has for years past proved of value to Government departments, public authorities, institutions and the press, as well as to the personnel of the profession, on account of the exclusive character of the information it contains. In the commercial world also, those in need of reliable facts concerning the professional status and executed works of individual architects may be referred to its pages.

* Published by the Architectural Press. Price 25s. net.

Obituary

HENRY CHAPMAN [A.].

Mr. Henry Chapman [A.], of Westoe, South Shields, who died on 29 January, was articled to Mr. Henry Grieves [A.] of that town, and became an Associate of the R.I.B.A. 24 years ago. After travel and study abroad, principally in Italy, he entered the office of Sir J. W. Simpson for some years, and subsequently practised on his own account in Newcastle-upon-Tyne and South Shields.

In conjunction with Capt. H. T. Wright [F.], of Newcastle, he secured the first premium in a competition for a large school at Greenwich, and was joint architect with Mr. G. R. Smith [A.] of a scheme of Cottage Homes for the South Shields Union. His work consisted principally in the designing of business premises and domestic work in the Tyneside district, and he was considerably employed by the Durham County Territorial Associations in the erection of drill halls, rifle ranges and riding schools. At the time of his death he was engaged as architect of new banking premises at South Shields for the National Provincial Bank, Ltd.

His comparatively early death has cut short what promised to be a successful future.

HARRY PHIBBS, F.S.I. [A.].

Mr. Phibbs was elected an Associate in 1907. He studied at Birmingham School of Art and while there he obtained silver and bronze medals for national competition work. After being an assistant with an architect at Aberystwyth he was appointed an assistant at Shrewsbury School of Art, and later, in 1908, obtained an appointment in the Government Valuation Office, Dublin, and subsequently, in 1913, a position as assistant architect with the P.W.D., Bombay. Amongst his works may be mentioned a Hostel for Women Students for the Scotch Education Mission and a Church at Jacob's Circle, Bombay. Other works on which he was engaged were the Custom House, Bombay, and the conversion of the Science Museum into a War Hospital. During the war he held a Commission in the Bombay Volunteer Artillery and then in the Indian Army Reserve of Officers. Returning to England in 1919 in poor health he resigned his commission in the army and bought a practice at Lewes. He built cottages for the County Council in various parts of Sussex, some private houses at Seaford, and executed various work in Brighton. He was born April 19th, 1880, and died on January 31st this year.

SIR JOHN SOANE'S MUSEUM.

The Museum opened for 1926 on 2 March. The hours are from 10.30 a.m. - 5 p.m. on Tuesdays, Wednesdays, Thursdays and Fridays during March, April, May, June, July and August. At other times admission is granted by cards obtained from the curator.

R.I.B.A. PAMPHLET ON "THE ARCHITECT AND HIS WORK."

The pamphlet on "The Architect and His Work," compiled by the Practice Standing Committee with the assistance of the late Mr. Paul Waterhouse, Past President, has been issued by the Council with a view to bringing before the general public the functions of an architect and his use to the community.

Members can obtain copies of the pamphlet for circulation to their friends on application to the Secretary, at a cost of 2s. 6d. per dozen.

R.I.B.A. VISIT.

NEW PREMISES FOR MESSRS. COURTAULDS, LTD., ST. MARTINS-LE-GRAND.

The visit to Messrs. Courtaulds' new premises on 20 February, arranged by the Royal Institute, was made particularly interesting to the visitors, both old and young, by the architect's lucid description of the building and his narrative of the difficulties encountered in the design and execution of the work. Mr. L. S. Sullivan [F.] and his colleague, Dr. Oscar Faber, O.B.E., were fortunate in that no question of "ancient lights" was joined with other too familiar hampering conditions, as the site of the building is Crown land and free from any restrictions as to rights of light and air. The Dean and Chapter of St. Paul's were very much alive to the possible danger to the stability of the Cathedral from the deep basement of Messrs. Courtaulds' premises. It was feared it would act as a "dam" to the water in the strata through which excavations had to be made. Mr. Sullivan briefly stated what had been done to set at rest the natural anxiety of the Cathedral authorities, but no details of the foundation work were given owing to the regretted absence of Dr. Faber, who was responsible for the scheme. Anyhow we all understood that Messrs. Courtaulds had not added a new peril to St. Paul's!

The height of the front to St. Martins-le-Grand is 80 feet to the top of the main cornice, and the total height of the building 100 feet. On the point of the extra height the London County Council had characteristically strong views. The means by which Messrs. Courtaulds' wishes were met, the integrity of the design maintained, and the requirements of the London County Council carried out to the satisfaction of all parties, were modestly related by Mr. Sullivan and duly noted by the visitors.

The construction of the steel and concrete "dormers" and roof was fully described and the word "dormer" in consequence attained a meaning and the feature an importance certainly not contemplated by the framers of the London Building Act. The *motif* of the elevations is "verticality." Messrs. Courtaulds were insistent that their building should have that characteristic and be individual and in striking, even pleasing, contrast to the "horizontally" treated buildings adjoining.

A visit to the premises or an inspection of the drawings should satisfy everybody that the imposed conditions have been carried out. The vertical lines of the St. Martins-le-Grand elevations terminate in a deeply-coved, carved cornice for the length of the whole front.

At the conclusion of the visit, a vote of thanks was proposed to Messrs. Courtaulds, Mr. L. S. Sullivan, the architect (Dr. Faber,) and Messrs. Holloway Bros., the general contractors, and all who by their work on the building and attendance that afternoon had made the visit so well worth while.

F. T. W. GOLDSMITH [F.].

LOAN LIBRARY CATALOGUE.

A new catalogue of the Loan Library has recently been compiled, and can be now obtained on application at the R.I.B.A., price 1s. 6d., postage 3d. extra.

ARCHITECTS AND DIRECT LABOUR WORK.

On the recommendation of the Practice Standing Committee, by whom several enquiries have been received as to the position of the architect in connection with the carrying out of work by direct labour, the Council have authorised the publication of the following statement for the information and guidance of members:

Cases where architects are called upon to design and carry out work by means of labour employed directly, without the engagement of a contractor, are becoming more frequent, especially in the matter of housing work for local authorities.

The Committee offer no comment on the relative advantages of the direct labour and contract systems of construction in regard to good work and true economy—which are open to argument—beyond recognising that in certain cases it may be desirable, even if not necessary in the opinion of the architect, to dispense with a contractor and quite apart from the instances where the client requires that his work be carried out by direct labour.

The Committee consider that the R.I.B.A. should, therefore, now lay down for the guidance of and observance by its members definite principles of practice to be followed in all cases in all work executed by direct labour, and recommend the Council to approve and to take steps to promulgate as widely as possible the following:—

IN ALL CASES WHERE A CLIENT HAS WORK CARRIED OUT BY DIRECT LABOUR WITHOUT THE EMPLOYMENT OF A CONTRACTOR.

(1) An architect must not order any work or materials without disclosing it is for and on behalf of, and at the sole responsibility for payment by, the named client, who alone is entitled to such trade or other discounts, if any, as may be obtained.

(2) The custom being that an architect should only examine, pass and certify accounts for payment in respect of work designed and/or supervised by him, all payments whether for labour and/or for material *must* be made by the client or his appointed agent, who must not be the architect nor anyone in the architect's employ.

(3) The client, or his appointed agent as above, must be entirely responsible for and undertake all the obligations and liabilities, statutory or otherwise, in regard to labour, plant and other matters which would devolve on a contractor if one had been employed; the architect cannot and must not relieve his client thereof nor must he act in any way or at any time in the capacity of a building contractor.

(4) The extra services performed by an architect where no contractor is employed must be remunerated additionally to the appropriate customary scale commission on the total final cost of the work carried out, either on the basis of skill and time taken or by special agreement.

(5) It is the duty of an architect to acquaint his client in writing at the earliest opportunity that the client's full acceptance of an acquiescence in the terms above set out are essential conditions precedent to the architect's being in a position to undertake any work in which no contractor is to be employed.

THE R.A. AND THE R.I.B.A.

Sir Frank Dicksee, President of the Royal Academy, and Mr. F. L. Griggs, A.R.A., have just been elected respectively to the Honorary Fellowship and the Honorary Associateship of the R.I.B.A.

SCHOOLS OF ARCHITECTURE.

The Council of the Royal Institute, acting on the recommendation of their Board of Architectural Education, appointed in 1924 a Visiting Board to visit and assist those Schools of Architecture throughout the country applying for exemption from the R.I.B.A. Examinations or whose courses are recognised by the R.I.B.A. for the purpose of exemption from its examinations.

The Visiting Board is composed of the Chairman of the Board of Architectural Education, who acts as Chairman of the Visiting Board, a Vice-Chairman, the Hon. Secretary and a Teaching Member of the Board of Architectural Education. In addition, one of H.M. Board of Education's Inspectors accompanies the Visiting Board upon its visits to those Schools of Architecture which have official relations with H.M. Board of Education.

The Council of the R.I.B.A. have now received from the Board of Architectural Education a report of the action taken, as a result of the reports of the Visiting Board, by the schools visited during the last two years.

The following schools are included in the report:—

The Architectural Association School of Architecture.
University of Manchester School of Architecture.
The Northern Polytechnic, Department of Architecture, Surveying and Building.

University of Cambridge School of Architecture.

University of Liverpool School of Architecture.

Edinburgh College of Art, School of Architecture.

Royal West of England Academy School of Architecture, Bristol.

The Technical College, Cardiff, Department of Architecture.

University of London, Bartlett School of Architecture.

The reports from the various schools show that the suggestions made by the Visiting Board have been found to be of great value, and the Board of Architectural Education have received numerous letters from the schools visited expressing gratitude for the helpful action of the Visiting Board.

STUDENTS' EVENING AT THE R.I.B.A.

A Students' Evening was held on Tuesday, 23 February, in the Galleries of the Institute, where the architects' working drawings of the following buildings were exhibited:—

Devonshire House.

A House at Hampstead Garden Suburb.

Building for Courtaulds, Ltd.

kindly lent by Mr. Thomas Hastings and Professor C. H. Reilly, Messrs. Hennell and James, and Mr. L. Sylvester Sullivan respectively.

About ninety students attended, and Professor C. H. Reilly, assisted by Mr. J. Eaton, Mr. C. H. James, and Mr. L. Sylvester Sullivan, assisted by Mr. Robert Edwards, explained the special points of interest in the respective buildings.

Notices

THE TENTH GENERAL MEETING.

The Tenth General Meeting (Ordinary) of the Session 1925-26 will be held on Monday, 15 March 1926, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 1 March 1926; formally to admit members attending for the first time since their election or transfer. To read the following paper, "The Making of a Slum," by Mr. George H. Duckworth, C.B., F.S.A.

TESTIMONIES OF STUDY EXHIBITION.

An Exhibition of the Testimonies of Study Designs submitted by candidates for the R.I.B.A. Final Examination will be held in the R.I.B.A. Galleries from Saturday, 6 March, to Saturday, 13 March 1926, inclusive. The exhibition will be open daily between the hours of 10 a.m. and 8 p.m. (Saturdays, 5 p.m.).

VISIT TO DEVONSHIRE HOUSE BUILDINGS.

A visit has been arranged by the Art Standing Committee in conjunction with the Architectural Association, to take place on Saturday afternoon, 20 March, to the new Devonshire House buildings. Members desirous of taking part are requested to make early application to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ELECTION OF MEMBERS, 7 JUNE 1926.

Associates who are eligible and desirous of transferring to the Fellowship Class are reminded that if they wish to take advantage of the election to take place on 7 June 1926, they should send the necessary nomination forms to the Secretary R.I.B.A., not later than 27 March 1926.

EXHIBITION OF GARDEN DESIGNS.

It is proposed to arrange an exhibition of drawings, prints, plans and photographs illustrative of garden design in the R.I.B.A. Galleries during April 1926. It is hoped that the exhibition will include designs of gardens, both old and modern, public and private, British and Continental.

The exhibition will run from 7 to 21 April 1926, and a lecture on "Garden Design" will be given by Mr. F. Inigo Thomas, F.S.A., on the 14 April at 5 p.m.

Members of the R.I.B.A. who have in their possession prints, photographs and drawings (measured or otherwise) which are suitable for this exhibition are invited to send them in for the consideration of the Selection Committee. The following conditions should be carefully noted:—

1. The exhibition is intended primarily to be one of garden design and planning, but illustrations of garden architecture and ornaments such as orangeries, pergolas, and statuary, may be submitted if desired.
2. Exhibits should be in reasonably good condition for exhibition purposes.
3. Photographs should be as large as possible (unless they are submitted merely to illustrate a plan) and should be mounted. They need not be framed.
4. All exhibits should be clearly marked with their title and the owner's name and address.
5. Exhibits must be addressed to the Secretary R.I.B.A., and must be received by him not later than 20 March 1926.
6. All exhibits will be insured against all risks while in the possession of the R.I.B.A.

ROOMS FOR ARBITRATIONS, ETC.

Convenient rooms for arbitrations, etc., are now available for hire at No. 28 Bedford Square, W.C.1, at a fee of £2 2s. per day. All enquiries with regard to vacant dates, etc., should be addressed to Mr. C. McArthur Butler at that address.

ADVERTISEMENTS IN THE R.I.B.A. JOURNAL.

The attention of all members of the R.I.B.A. is specially called to the importance of taking every legitimate opportunity of enhancing the advertising value of the R.I.B.A. JOURNAL. An increase in the income derived from such advertisements is a help to the financial position of the R.I.B.A. and an advantage to all its members. The circulation of the JOURNAL is world-wide, and going, as it does, to more than 6,000 architects in almost every part of the Empire, its potential value as an advertising medium is unequalled.

NOTES FROM THE MINUTES OF COUNCIL

15 February 1926.

EXHIBITIONS OF DOMINION, COLONIAL, AND INDIAN ARCHITECTURE.

On the recommendation of the Exhibition Joint Committee it was decided to hold an Exhibition of Dominion and Colonial Architecture in the R.I.B.A. Galleries in the autumn of 1926 and an Exhibition of Indian Architecture in the spring or autumn of 1927.

EXHIBITION OF GARDEN ARCHITECTURE.

On the recommendation of the Art Standing Committee the Council authorised the expenditure necessary for the organisation of an Exhibition of Garden Drawings and Photographs from 7 to 21 April 1926.

LONDON ARCHITECTURE MEDAL.

On the recommendation of the Art Standing Committee it was decided to amend the Conditions of Award of the London Architecture Medal. The revised conditions will be published in due course.

LONDON SQUARES AND OPEN SPACES.

On the recommendation of the Town Planning and Housing Committee it was decided to approach the London County Council with a view to their including in a General Powers Bill certain new powers with regard to squares and open spaces in London.

ALLIED SOCIETIES.

The Rhodesian Institute of Architects was admitted as an Allied Society of the R.I.B.A.

THE BRITISH ARCHITECTS' CONFERENCE 1926.

A provisional programme for the British Architects' Conference to be held in London from 14 June to 19 June was approved, and a Grand Committee and an Executive Committee were appointed for the purpose of organising the Conference.

PROBATIONERSHIP OF THE R.I.B.A.

On the recommendation of the Board of Architectural Education the School Certificate of the University of Durham was included in the list of examinations recognised.

STUDENTSHIP OF THE R.I.B.A.

On the recommendation of the Board of Architectural Education the following probationers were elected as students of the R.I.B.A. :—

Bond, G. H. : 22 Norland Square, Holland Park, W.11 [Architectural Association].

Curtis, R. H. C. : 52 Ravenscroft Avenue, Golders Green, N.W.11 [Architectural Association].

Drummond, James : "Lynwood," Kinghorn, Fife [Edinburgh College of Art].

Jones, W. R. : 11 Merton Grove, Bootle, Liverpool [University of Liverpool].

Lardy, E. A. : 34 West End Park Street, Glasgow [Glasgow School of Architecture].

Wilson, E. D. : 31 Cambridge Street, W.2 [University of Sydney]. (Special exemption.)

R.I.B.A. MAINTENANCE SCHOLARSHIPS.

The following members were appointed to serve on the R.I.B.A. Maintenance Scholarships Committee :—

Sir Banister Fletcher.

T. H. Lyon.

T. G. Lucas.

H. P. G. Maule.

F. G. Troup.

LONDON COUNTY COUNCIL GENERAL POWERS BILL, 1926.

It was decided that a Petition should be lodged in opposition to the London County Council General Powers Bill 1926 in respect of the powers which were sought in connection with new Regulations for Reinforced Concrete Buildings and Drainage.

ARCHITECTS AND DIRECT LABOUR WORK.

On the recommendation of the Practice Standing Committee it was decided to publish a statement in the JOURNAL with regard to cases in which architects are called upon to design and carry out work by means of labour employed directly, without the engagement of a contractor.

R.I.B.A. FORM OF CONTRACT, 1909.

On the recommendation of the Practice Standing Committee it was decided to publish a note in the JOURNAL advising members to make certain amendments in Clauses 20 and 21 of the 1909 Form of Contract.

THE CUBING OF BUILDINGS.

On the recommendation of the Practice Standing Committee it was decided to issue a brochure on "The Cubing of Buildings," illustrated by line diagrams and accompanied by a schedule of current prices to be revised annually.

THE CONTRIBUTORY PENSIONS ACT, 1925.

On the recommendation of the Architects' and Builders' Consultation Board it was decided that in view of the obligations which will be placed upon building employers in the matter of contributions for their employees by the Widows, Orphans and Old Age Contributory Pensions Act which came into force on 4 January 1926, members should be advised to include an amount as a separate item in Bills of Quantities to cover liabilities arising from the requirements of this Act in continuation of the existing practice with regard to other insurance provisions.

TENDERING.

On the recommendation of the Architects' and Builders' Consultation Board it was decided to direct the attention of architects to the fact that cases are occurring where architects are not allowing sufficient time for the preparation of tenders.

ARCHITECTURAL COMPETITIONS.

On the recommendation of the Competitions Committee it was decided to publish a statement in the JOURNAL with regard to the duties of assessors and the position of competitors, and to summon a Special General Meeting for the purpose of considering certain proposed amendments in the "Regulations for the Conduct of Architectural Competitions."

MEMBERSHIP.

The Council approved the nomination of :

10 candidates for the Fellowship.

33 candidates for the Associateship.

1 candidate for the Hon. Associateship.

The following were elected as Licentiates under Section III (f) of the Supplemental Charter of 1925 :—

Charles Frederick Ellis.

Alfred Hendy, P.A.S.I.

Francis Norcott Hornibrook.

William John Horton.

Douglas Norman London.

James Massey.

John Gould Oliver.

Thomas Shepard, jun.

Frederick Sutton Smith, P.A.S.I.

John Taylor.

REINSTATEMENT.

Mr. D. W. Ayre was reinstated as an Associate.

SUBSCRIBERS.

The following were elected subscribers of the R.I.B.A. :

Miss Constance Alice Baily.

Brough Gurney-Randall.

RESIGNATIONS.

The resignations of the following members were accepted with regret :—

G. Anderton [L.].

C. J. Ashworth [L.].

F. R. Chalmers [L.].

H. H. Danby [L.].

Frederick Harrison [L.].

Charles King [L.].

John F. McIlwraith [L.].

C. B. Reid [A.].

C. J. W. Simpson [L.].

G. W. Tanner [L.].

D. Thompson [L.].

C. Ll. R. Tudor [L.].

THE SMOKE ABATEMENT LEAGUE.

The Council extended the patronage of the R.I.B.A. to "The Universal Smoke Abatement Exhibition" and Conference to be held at Birmingham in September 1926.

ARCHITECTURAL COMPETITIONS:
ASSESSORS' AWARDS.

All architects who take part in architectural competitions are reminded by the Council of the R.I.B.A. that participation in a competition is a definite acceptance of the principle that the award of the assessor is final and binding upon themselves as well as upon the promoters, and that any

competitor who feels that he has real ground for dissatisfaction with an assessor's award should communicate with the Secretary of the R.I.B.A.

Further, all architects, whether competitors or otherwise, are reminded that discussion of correspondence in the public or professional Press which tends to criticism or disparagement of an assessor or award cannot alter the final and binding effect of that award, but may prejudice architects and the whole competition system in the opinion of the public, and is, therefore, highly undesirable.

THE CONDUCT OF ARCHITECTURAL COMPETITIONS.

The Council of the R.I.B.A. desire to remind all architects who may be appointed to act as assessors of architectural competitions that observance of the following points is vitally important for the satisfactory conduct of competitions:—

1. While the R.I.B.A. are prepared to advise the assessor if necessary on the general regulations governing the conduct of competitions, the assessor alone is responsible:

(a) For the drafting and presentation of any particular set of conditions and instructions and replies to competitors;

(b) That the general regulations are not infringed therein.

2. Inasmuch as assessors' awards will necessarily be final and binding on all parties, assessors must refrain from premiating any design—however high its architectural merit may be in their opinion—which contravenes any of the conditions and replies which they have themselves drawn up for observance by competitors, and thus avoid any ground for legitimate criticism of their awards after publication.

3. Accordingly the value and importance of drafting conditions and replies to questions so as to leave the maximum latitude to competitors in the solution of the problem should not be overlooked.

Competitions

PROPOSED ISOLATION HOSPITAL FOR INFECTIOUS DISEASES AT DONCASTER.

The Doncaster Town Council invite architects to submit designs in competition for the Isolation Hospital for Infectious Diseases, proposed to be erected on a site off Tickhill Road and Common Lane, Doncaster. Architects competing must be established in private practice. Assessor, Mr. T. R. Milburn [F.]. Last day for questions 8 March 1926. Designs to be sent in not later than 10 May 1926. Premiums, £200, £100 and £75. Conditions may be obtained from the Town Clerk, Town Clerk's Office, Doncaster, by depositing £1 1s.

COMPETITION FOR NEW OFFICES, WEST BROMWICH.

New offices for the West Bromwich Permanent Benefit Building Society. Open to architects practising within 15 miles of Birmingham. Assessor, Mr. W. Alexander Harvey [F.]. Premiums, £100, £75 and £50. Last day for designs, 31 March 1926. Conditions may be obtained from Mr. John Garbett, the Secretary, West Bromwich Permanent Benefit Building Society, 301 High Street, West Bromwich.

DOWNHAM MARKET U.D.C. HOUSING SCHEME AND SCHEME FOR BUILDING LARGE RESIDENCES: CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competitions are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competitions.

MANCHESTER TOWN HALL EXTENSION.

The President of the Royal Institute of British Architects has appointed Mr. T. R. Milburn, F.R.I.B.A., Mr. Robert Atkinson, F.R.I.B.A., and Mr. Ralph Knott, F.R.I.B.A., to act as a Jury of Assessors in connection with this competition.

TOPSHAM PUBLIC HALL COMPETITION.

Premiums of £50, £40 and £30 respectively are offered in the above competition. Assessor, Mr. Walter Cave [F.]. Last day for questions, 1 January 1926. Designs to be sent in by 1 April 1926. Conditions may be obtained from the Clerk to the Parish Council, Topsham, by depositing £1 1s.

RECONSTRUCTION OF THE MOSQUE OF AMROU COMPETITION, CAIRO.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

LEAGUE OF NATIONS.

COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition when ready will be despatched from Geneva, and Governments and competitors will receive their copies at the same time. Copies for distant countries will be despatched first.

The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects, and application should be made to the Secretary, R.I.B.A., 9 Conduit Street, W.1, by intending competitors.

Single copies can be procured direct from The Secretary-General of the League of Nations at Geneva, for the sum of 20 Swiss francs, payable in advance, but will not be forwarded until after the Government copies have been despatched.

On the nomination of the President of the Royal Institute, Sir John Burnet, A.R.A., has been appointed as the British representative on the Jury of Assessors.

CHINGFORD COUNCIL OFFICES COMPETITION

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

AUSTRALIAN WAR MEMORIAL—CANBERRA.
Competitive designs are invited for the Australian War Memorial at Canberra.

The competition is open to architects of Australian birth, wherever located, and in order that competitors who are abroad may be placed on the same footing as those in Australia, the conditions governing the competition will not be available in Australia until 15 August, at which date they will be available at the office of the High Commissioner, Australia House, Strand.

To ensure that the same working time is allowed to all competitors, the competition will close simultaneously in Australia and London on 31 March 1926, up to noon, on which date designs from architects in Europe will be received at the office of the High Commissioner in London.

Intending competitors should communicate with the Official Secretary to the Commonwealth of Australia, Australia House, Strand, W.C.2

**AUSTRALIAN NATIONAL WAR MEMORIAL AT
VILLERS BRETONNEUX.**

The date for the delivery of designs in connection with this competition has now been extended from 30th April to 31st May 1926.

A.B.S. SCHEME OF INSURANCE.

The A.B.S. specialises in Life Assurance. In Whole Life Assurance the sum assured and bonus are payable at death and the payment of premiums normally continues throughout life. The bonuses which are usually payable with the sum assured may be surrendered for cash, applied to the reduction of future premiums or used to reduce the period over which premiums are payable. The Society is not tied to any insurance office and is prepared to offer and advise upon a wide choice of policies in leading companies. Half the initial commission is returned to the assured in the form of rebate and the other half forms a direct contribution to the Society's funds.

Please address all enquiries to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W.1. Telephone: Mayfair 434.

Members' Column

PRACTICE WANTED.

FIRM of architects in South Wales desire to purchase or take over practice within 50 mile radius of Cardiff.—Reply Box 1740, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIP WANTED.

ARCHITECT, A.R.I.B.A., A.L.Struct.E., in practice in London, desires partnership with established firm. Some capital available.—Apply Box 1720, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PARTNERSHIP WANTED.

ASSOCIATE, with good all-round experience and faded small practice, desires to discuss possibilities, and would if necessary make substantial capital payment for an opportunity to work in collaboration or partnership with a senior having a live practice affording an opening to recover.—Box 2226, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENT VACANT.

A FIRM of Architects, in Manchester, has a vacancy for a Junior Colleague. To a young, thoroughly qualified and ambitious Associate of the Institute, with some local interests, an opportunity is offered to build up a connexion upon economical terms. Subject to mutual satisfaction, a reversionary interest in an old-established practice could be assured.—Apply Box 1826, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PARTNERSHIP.

ADVERTISER under Box No. 2216 in the JOURNAL of 6 February wishes to thank the applicants, and regrets that it is impossible to answer each one individually owing to the number received. Applicants placed on the short list have been communicated with.

NOTICE.

MESSRS. J. S. GIBSON and GORDON have taken into partnership Mr. James M. Wilson, and will continue to practise at 5 Old Bond Street, W.1.

OFFICE ACCOMMODATION.

USE of architect's offices in the Temple offered by L.R.I.B.A. Drawing office and private room, fully equipped in every way.—Apply Box 2226, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

CHANGE OF ADDRESS.

MR. C. D. ALLDERIDGE, D.S.O., T.D., A.R.I.B.A., A.M.I.Struct.E., has changed his office address from 15 Bowlalley Lane to Imperial Chambers, Bowlalley Lane, Hull. The telephone number Central 4649 remains the same.

Minutes IX

At the Ninth General Meeting (Ordinary) of the Session 1925-26, held on Monday, 1 March 1926, Mr. E. Guy Dawber, F.S.A., in the chair. The attendance book was signed by 18 Fellows (including 5 members of the Council), 13 Associates (including 1 member of the Council), 2 Licentiates (including 1 member of the Council), 2 Hon. Associates and a large number of visitors.

The Minutes of the meeting held on 15 February 1926, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of:—

Mr. John Harold Kennard, elected Associate 1910, Fellow 1921.

Mr. Richard Wellings Thomas, elected Fellow 1906.

Mr. Leonard Harris Dutch, elected Associate 1894.

And it was RESOLVED that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

Lt.-Col. H. W. G. Cole, C.S.I., O.B.E., having read a paper on "The Paris Exhibition of 1925," and illustrated it by lantern slides, a discussion ensued, and on the motion of Sir William H. Clark, K.C.S.I., C.M.G., Comptroller-General of the Department of Overseas Trade, seconded by Sir Charles Walston, Litt.D. (Hon. Associate), a vote of thanks was passed to Lt.-Col. Cole by acclamation, and was briefly responded to.

The meeting closed at 10.10 p.m.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

R.I.B.A. JOURNAL.

Dates of Publication.—1926: 6th, 20th March; 10th, 24th April; 8th, 22nd May; 12th, 26th June; 17th July; 14th August; 18th September; 16th October.

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